

he up and doing if they wished to prevent it from gaining the mastery. As happens at every literary evolution, as was the case when the Romantic supplanted the Classic school, all the older men, and, indeed, nearly all of any age who had acquired a recognised position, were against Zola, his adherents "being mostly young writers whose positions were not yet made. It has been mentioned that some of the friends of his youth and early manhood had dropped away from him, in a measure by the force of circumstances. But" Le "Ventre de Paris " and "L'Assommoir " brought Mm others, and in particular there were five young men of great promise who, for a time, became known as his "band." Taking them by order of seniority, one may place first the ever-faithful Paul Alexis, a Provengal, in 1877 thirty years of age. Second came Joris Karl Huysmans, a Parisian of Dutch origin, nine and twenty years old, and already the author of a volume of prose poems suggestive of Baudelaire, and a novel, " Marthe." Next there was Guy de Maupas- sant, a Norman, seven and twenty, introduced to Zola by their mutual friend and master, Flaubert; then Henri Ce"ard, a thoroughbred Parisian, six and twenty, who without introduction had called upon Zola one Sunday to tell him that he had read his books and admired them;

and, finally,  
 Le\*on Hennique, a native of Guadeloupe, who  
 numbered but  
 five and twenty years against the seven and  
 thirty which  
 Zola completed at the time when his first great  
 book was  
 published.<sup>1</sup>

<sup>1</sup> To the information given above it may be added that  
 Alexis's first note-  
 worthy work was a play, "Celle qu'on n'epouse pas"  
 (Gymnase, 1879) fol-  
 lowed by "La *Jin* de Lucie Pellegrin," a novel, 1880.  
 Maupassant's first  
 prose volume was "La Maison Tellier," 1881, following one of  
 verses, 1880.  
 Ceard's first novel was "Une Belle Journee," 1880; and  
 Hennique's "La